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in the news

INSIDE

Two documentaries about subcultures in American life share a bill at the Center Screen and a review on the Arts page. They turn out to be rather different both in content and in quality.

p6

The Tech reviews Robert Altman's new film. *A Wedding* takes a kaleidoscopic view of the American institution of the ostentatious wedding.

p7

WEATHER

Clear to partly cloudy today with cool temperatures and variable winds. Highs near 50. A warming trend for Wednesday as we get into some southwesterly flow; highs in the mid 70's with partly cloudy skies. Lows Wednesday night in the middle fifties.

Looking ahead: Thursday still pleasant.

Chance of rain 10% today, 20% Wednesday, 30% Thursday.

EXCERPTS

A long term geothermal energy program might raise the heat content of the atmosphere to unacceptable levels in centuries. The desire to regulate certain kinds of "unsafe" scientific research might strengthen the hold of regulatory interests over other segments of society. The acquisition of heavy industry by a developing nation might improve its economy; it might also decrease environmental quality, increase the crime rate and decrease the quality of services such as education, housing and health care.

In our hasty run for civilization, we may destroy the very qualities of the state of human being that are implicit components of the web, and that gave us the ability to become civilized.

And all this from our preoccupation with the Now, our love affair with technology, our unbalanced dependence on reductionism and reason, on divide and conquer. Social problems can be solved, but only if we temper reductionist perception and reason with a perception of the web and of the indirect consequences of our actions.

— Allen Chen
The Stanford Daily

Intercollegiate football has returned

By Tom Curtis

History was made Sunday when the MIT football club took the field at Fitchburg State. For the first time in 33 years, MIT played an intercollegiate football game.

Although the final score (27-12 Fitchburg) was not ideal for an historic occasion, the enthusiasm of the fans was appropriate. More than 100 loyal Beaver fans trekked to Fitchburg to cheer the team on. This may have been the largest crowd of MIT students ever to attend an MIT away game in any sport.

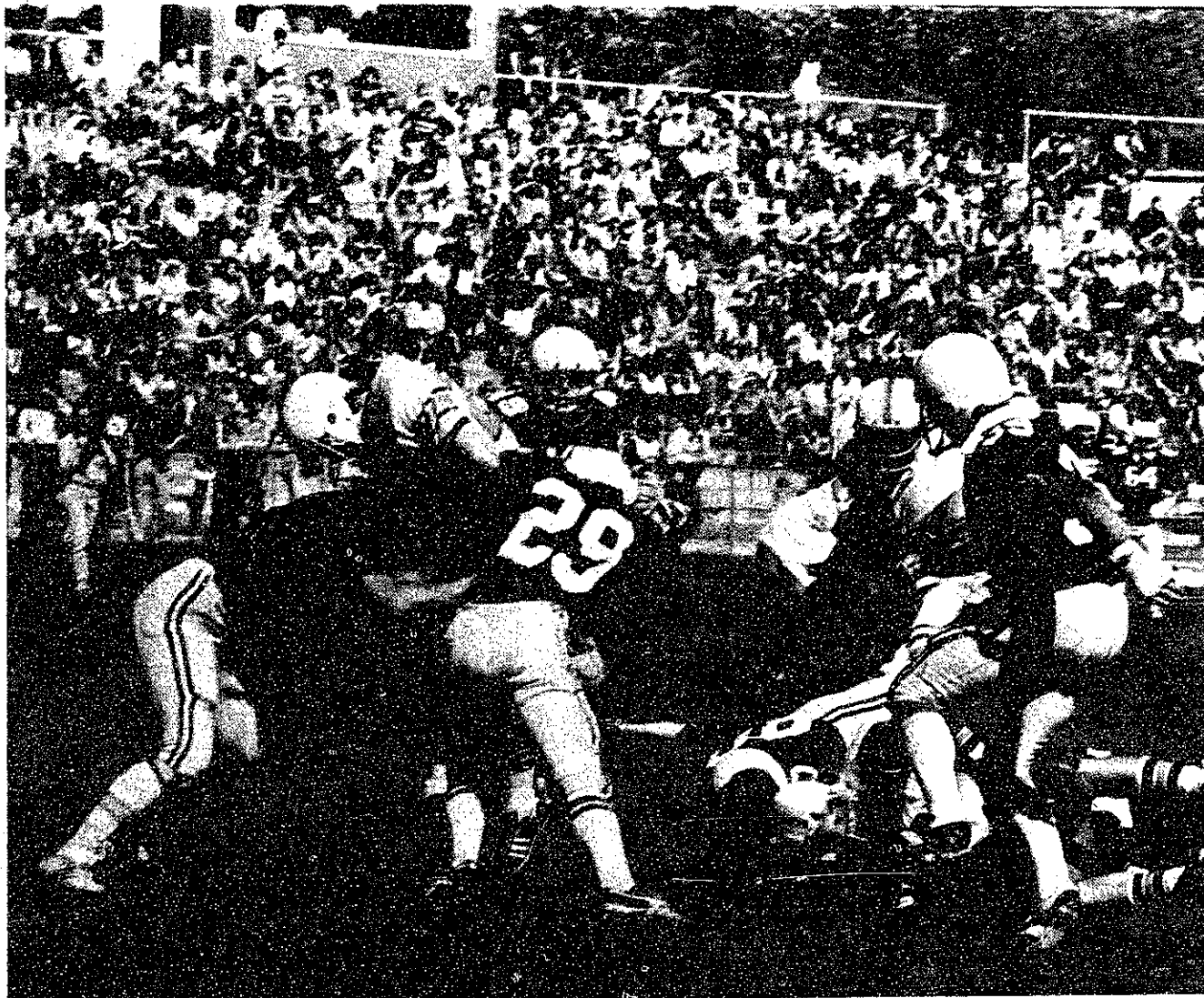
In the beginning, the game seemed very promising for MIT. The Beavers received the opening kickoff and proceeded to march down the field, directed by quarterback Bruce Wrobel '79.

The MIT running backs plowed through the Fitchburg defense continually. The biggest gain of the drive came on a 12-yard pass and a subsequent 15-yard penalty for piling on which brought the ball to the Fitchburg 14.

Wrobel kept the drive alive when he ran a quarterback sneak on third-and-six for an eight yard gain to the two. On the next play, Jeff Olson G scored MIT's historic first touchdown on a drive up the middle. The extra point kick was off to the right and MIT led 6-0.

Unfortunately, the half went downhill from then on. The ball was almost continually on the MIT side of the field; it was never placed in play inside the Fitchburg 40. The MIT offense lost more yards than it gained.

Fitchburg took the kickoff fol-



Jeff Olson (6) plows forward for the MIT football club's historic first touchdown. A crowd of about 800 (including 100 MIT fans) watched the Beavers' debut. (Photo by Jon von Zelowitz.)

lowing the touchdown and marched down to the MIT 17 before failing to convert a fourth-and-two situation. MIT gained only one yard on the next series and the ensuing punt left Fitchburg on the MIT 42.

Fitchburg then marched in for a touchdown which came on the

first play of the second quarter. MIT had a chance to stop on another fourth-and-two play, but this time Fitchburg made the yardage.

Fitchburg made the extra point kick good and took a slim 7-6 lead.

On the kickoff, the Beavers

fumbled the ball and Fitchburg recovered on the MIT 20. Fitchburg's Falcons had a golden opportunity but the MIT defense prevented them from scoring a point.

Fitchburg managed to push the ball to the five-yard line, but the (Please turn to page 8)

Freshman pass/fail under examination

By Jay Glass

For the first time since the Special Grading Committee's report on MIT's experiment in pass/fail grading for freshmen in 1974, the Faculty Ad Hoc Committee on Grading will be seriously reviewing the pass/fail system as part of their major examination of MIT's grading policies.

According to Alan Lazarus, Associate Dean of Student Affairs in charge of the Office of Freshman Advising, many people in favor of re-evaluating freshman pass/fail believe that freshmen don't devote as much time and effort to their studies as they would if they received letter grades. He said, however, "I see no anecdotal evidence that this is true," and that "when freshmen spend time on a subject, it is generally because they are very interested in it and not because they have to work for a grade in that course."

A report from the 1972 Pass/Fail Committee noted that one of the chief strengths of the pass/fail system was its influence on the student's choice of major by allowing them to explore, experiment, and learn what they did and didn't like. Although a considerable number of students seem unaffected by the pass/fail grading, the report said that it "encourages freshmen to take more subjects, follow their interests... and contributes to a generally more relaxed atmosphere." Lazarus agreed with the report saying that "freshman pass/fail encourages exploration of different options," particularly

in science and engineering.

Perhaps the largest problem pass/fail grading faced has been that some medical or law schools expect letter grades for the freshman year core courses instead of accepting pass/fail, causing problems for MIT graduates who apply. Some departments

countered this by keeping "hidden grades" that were released if a student applied to one of these institutions. Despite the stated policies of some medical schools, the acceptance rate of MIT's graduates has been consistently 75 to 80 percent, making it one of the highest in the nation.

No new arguments are expected for or against pass/fail grading during freshman year when the re-evaluation begins. Even so, Lazarus urged all "individual students, especially freshmen," to talk with their advisors and discuss the re-evaluation of freshman pass/fail.

Memorial held for dead student

By Richard Duffy

Baker House and the MIT Shakespeare Ensemble jointly held a memorial in the Chapel yesterday afternoon for Stuart David Picking '79, who died in a mountaineering accident early last month.

According to information from Jeffrey Hovis '79, a friend of Picking's, the tragedy occurred while Picking and another friend were attempting a difficult descent from Mt. Hood, Oregon. Both fell to their deaths when some snow and ice broke loose in the high August heat. The two were experienced in mountain climbing.

Three scenes from Shakespeare which Picking had particularly liked were enacted at the memorial. It was not a religious memorial service — Picking's parents requested that a secular event be given in his memory.

Picking, who was majoring in electrical engineering, was active in the Shakespeare Ensemble as an actor, as well as in the MIT Outing Club.



(Photo by Ephraim Vishniac.)

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notes

* MIT seniors who wish to apply for a Danforth Foundation predoctoral Fellowship Award should submit an essay concerning their plans for graduate study by Oct. 20 to Dean Jeanne Richard in the Graduate School Office (Room 3-136). For further information call Dean Richard at x3-4869 or go to the Graduate school office.

* Graduate students who wish to apply for the Danforth Postbaccalaureate Fellowship Awards should submit a short essay to Dean Jeanne Richard, The Graduate School Office, Room 3-136 before Oct. 20, describing their graduate study and plans for a career in university teaching in the United States. Graduate applicants should hold a Master's degree or an equivalent number of graduate credits. Information is available in the Graduate School Office, Room 3-136, or call Jeanne Richard on x3-4869.

* Seniors in Electrical Engineering and Computer Science who wish to apply for graduate work in that department in 1979 have already been asked to submit their graduate applications by Nov. 1. Seniors in other departments who plan to apply for admission during 1979 are urged also to apply by Nov. 1. Applications may be picked up in Rooms 38-444 and 3-103.

* Preapplications for NSF Graduate Fellowships are available in the Graduate School Office, Room 3-136. The deadline for final applications is Nov. 30.

* The MIT Women's League is busy preparing for its ninth annual plant sale to be held on the Student Center steps Thursday, Oct. 5, beginning at 9am. Prices are right and all proceeds are devoted to student services of the Women's League.

* Rita Jones, Assistant Director of

Admissions at the Georgetown University Law Center will be holding a group meeting in Room 12-150 at 2pm on Tuesday, Sept. 26 for pre-law students interested in applying to Georgetown.

* The organizational meeting for the Tech Show will be held on Thursday Oct. 5 at 7:30pm in Room 407 of the Student Center. Anyone with any interest in the Tech Show is welcome. For more information contact Mike Connor at x5-9155 or x5-9679.

* The Course III Steak Fry is Thursday Sept. 28 in the lobby of bldg. 13 at 5:30pm. Tickets are available in the Undergraduate Office from Par Garagan and will be sold today in the lobby of bldg. 10. Everyone is welcome.

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opinion

Will MIT campus age gracefully?

By Bob Wasserman

MIT made the move from Boston to Cambridge over sixty years ago, and this campus is beginning to show obvious signs of age. For an esteemed eastern institution of higher learning, sixty years is relatively young for a school campus. The question arises whether MIT will age gracefully like Harvard, or turn to urban sprawl like Northeastern University.

Many of the well-worn areas on the MIT campus are in that condition because of sheer student over-use. The steps leading to the front entrance of the 77 Massachusetts Avenue Building have been scooped out by students' feet, and the banisters of the stairs are slippery and worn with the passing of human hands.

Other signs of wear and tear are the result of curious habits of the student body. The nose of George Eastman has become tarnished and smooth on the plaque in memory of this benefactor of MIT in Building 6. This is apparently the result of numerous rubbings of his nose by students hoping for good luck, similar to the custom of rubbing the foot of the Statue of Abraham Lincoln in the Lincoln Memorial in Washington. Nor is Eastman the only historic MIT figure to have their remembrance treated in such a way; a similar plaque near the Great Court of Margaret Compton with a top-half view is shiny in two embarrassing places from years of handling by MIT men.

And the two domes of the main building, famous symbols of MIT intellectualism, are becoming green from weathering.

In a letter to *Technology Review*, May 1978, Eaton J. Clogher '18 tells his impressions of a visit to MIT in 1976: "... we wandered about in some of the old buildings. I was disgusted — gloomy ill-lit corridors ... it looked like an old-time poor farm. The place was dirty." Granted that his visit was on a "drab, drizzly, raw day" in November, Clogher may be a prophetic voice from the past and Clogher speaks as one of the students who attended a new and idealistic MIT campus when it first came to Cambridge.

Without over-emphasizing the condition of the MIT grounds, the MIT campus as Clogher knew it has undergone drastic changes, not always for the better. An excellent example of the modernization of the MIT campus is the East Campus area. New buildings have been added on haphazardly to the old main building; these include the Dreyfus Chemistry building and the Biology and Nutrition Science buildings. The Green building, designed by I. M. Pei, dominates the surrounding area, and what was once a nice grassy court has been paved for the addition of the Great Hall. Senior House, Walker Memorial, and the East Campus parallels meekly retain an image of the early twentieth century. And to add insult to injury, all of the ivy on East Campus' west parallel has been torn down, destroying much of the old building's charm.

Physical conditions such as poor lighting and dirty grounds can be corrected in a little time with a reasonable amount of effort. But the aesthetic problems of MIT's campus go beyond paint and worn steps. MIT will never be made into a historic landmark, but the preservation and respect of the older MIT environment may be more important than all the new architecture combined.

The Tech

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Bob Wasserman '80 — Editor-in-Chief
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DAVID B. KORETZ



IT HASN'T BEEN EASY LIVING WITH HIM SINCE CAMP DAVID...

Carter's Mideast variety hour

By David B. Koretz

It was hyped as one of the biggest nights of television's young fall season. *Battlestar Galactica* vs. the Emmy Awards, with *King Kong* left to pick up the rest of the viewers.

And yet, in front of more than 100 million Americans, a short, bald man from a Biblical land was speaking in Hebrew for what seemed, to television's unprepared commentators, many long minutes.

The incredible climax to the Camp David summit meeting was a natural for television. It was pure drama, many times more exciting than Lorne Greene's space-travelling Ponderosa surviving TV's best special effects, and far more compelling than *All in the Family* garnering its 74th Emmy.

As a Jew, I was fascinated by this crucial step in the peace processes that might bring security to Israel and a harmony of sorts to the Middle East. But as the speeches wore on and the signings progressed, I began to wonder what the 97-percent non-semitic majority of Americans thought of the proceedings. Were Mr. and Ms. America captivated by the international diplomacy; did they sit grumbling in front of their television sets awaiting the end of the pomp and protocol; or did they simply go to bed early, passing up the last million dollars' worth of *Galactica*'s pyrotechnics?

If they chose the last route, then our hypothetical Kansas couple missed one of the best displays of high-stepping diplomacy by an American president since Jack Kennedy adopted the city of Berlin.

The diplomacy last week was strangely reminiscent of scenes from Mario Puzo's *The Godfather*. Egypt's Sadat and Israel's Begin came to Washington on pilgrimage to ask their don, Jimmy Carter, for a favor. Sadat and Begin, in their speeches at the signing, did everything but kiss Carter's ring. Begin was particularly effusive in his

praise of Carter, even dubbing the meeting "Jimmy Carter" Summit.

This is surely an incongruous analogy, portraying the gentleman peanut farmer from Georgia as godfather to the free world. But it is an important step by Carter towards reasserting the United States and its president as dominant world leaders. The image, power, and prestige of this country and its highest office have fallen greatly throughout the world since WW II. Starting with the obvious fiasco in Indochina, America's involvement in world has been

perspectives

increasingly regarded as slipshod and controlled by the military-industrial complex. Nixon's fall from power as well as his failure to help the American dollar only hastened the plummeting of world opinion.

It is for this return to American leadership that the Kansas couple should have watched Jimmy Carter's triumphant and dramatic conclusion to his Camp David summit. Perhaps, as many people have told me, Mr. and Ms. America were bored and upset by the lengthy proceedings. That is unfortunate, because Carter's success is conceivably more important than the accords themselves.

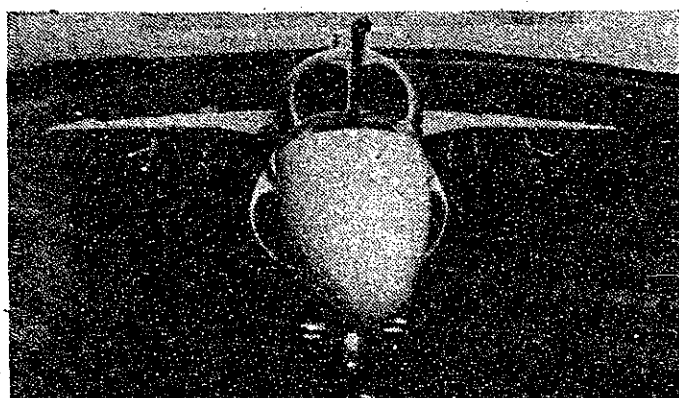
After the Camp David summit ended, the American dollar saw a sharp rise on all world money markets, an indication of the effect of Carter's diplomacy on the American image. Other effects will be harder to identify, but are important nonetheless.

Certainly, Carter's work in the hills of Maryland was as much a desperate attempt to regain personal popularity as a bold move to change history. Furthermore, it will take much more than the signing of a Framework for Peace for the United States to regain the dominance it once held in every facet of international relations. But the Jimmy Carter summit was undoubtedly a step in the right direction, and its results were well worth watching. *Battlestar Galactica*, we can be sure, will return with the summer reruns.

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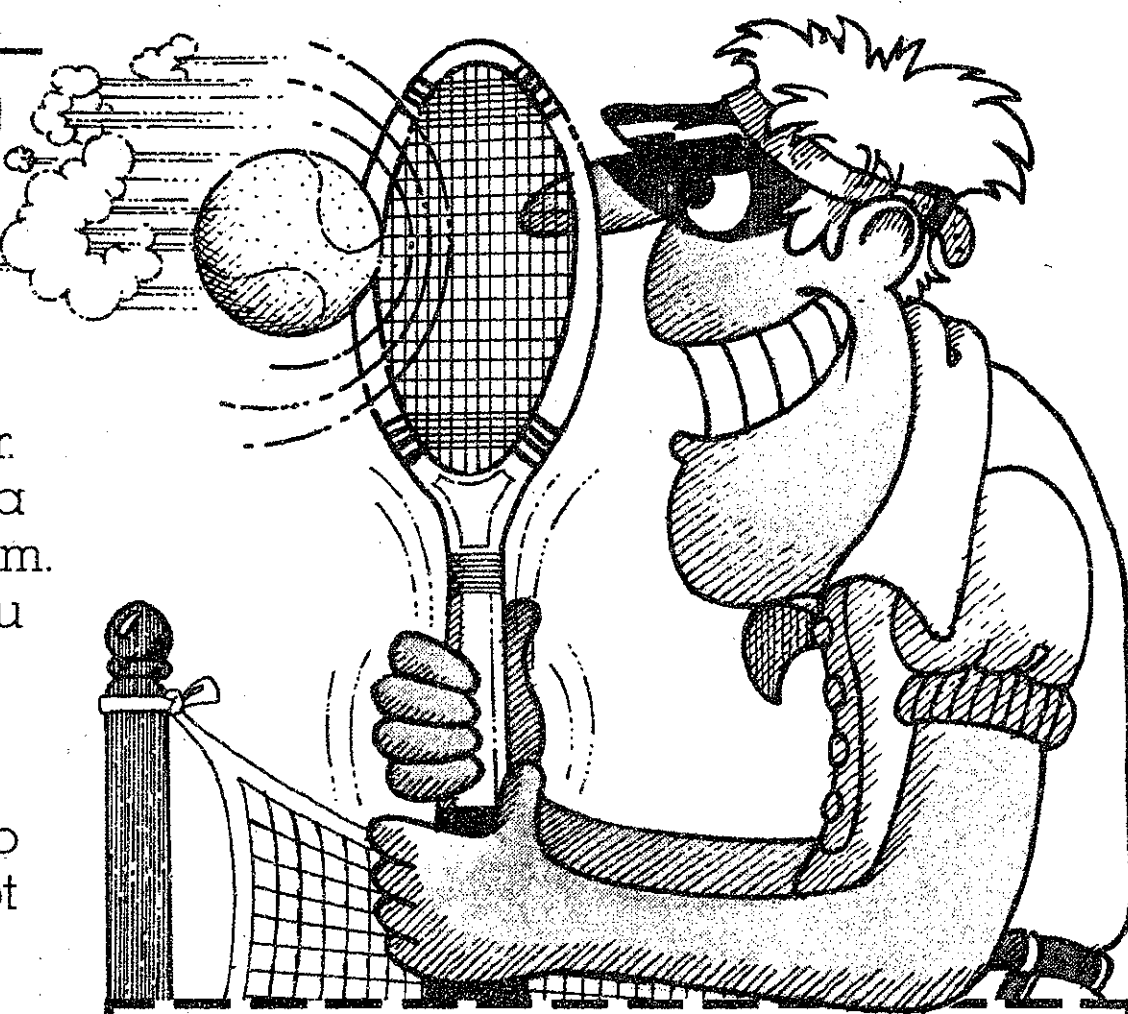
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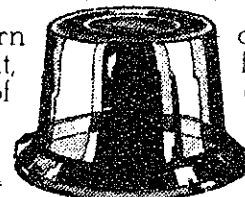
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A Wedding marries wit and satire

By Kevin Cunningham

●● Gaudy but simple, flashy but unpretentious, Robert Altman's latest film, *A Wedding*, embodies the comedic and directorial spirit found throughout Altman's work, most notably represented by *M*A*S*H* and *Nashville*. Taking 48 talented actors and allowing them to run free before the camera, Altman creates a panoramic vision of "the last of our culture's big rituals."

A Wedding concerns precisely that: the traditional marital ceremony and reception joining two young people, although in this case the marriage is between the multimillionaire and the nouveau riche, so the embellishment is somewhat excessive.

Among Altman's impressive cast are Lillian Gish, the living legend who first appeared in D. W. Griffith's monumental 1912 *Birth of a Nation*; Ruth Nelson as the groom's socialist great aunt; Geraldine Chaplin (*The Three Musketeers*) as the wedding coordinator; Lauren Hutton (*Paper Lion*) as the wedding film producer; and Howard Duff (*"Felony Squad"*) as Dr. Julius Meecham.

The film opens in a large and fancy church, where Dino Corelli (Desi Arnaz, Jr.) and Muffin Brenner (Amy Stryker) are to be wed. The ceremony lasts much longer than anyone suspected it would, primarily because Bishop Martin, an octogenarian at least and nearly fossilized already, forgets the names of the two people he is marrying when he arrives at the "Do you, so-and-so, take as your lawfully wedded wife" part. His memory fails rapidly from this point, until he is depending totally on his assistant. Finally he gives the sign of the Cross to end the ceremony: "In the name of the Father, and of the... In the name of the Father..."

The party proceeds to the home of the groom where elaborate preparations have been made for the reception. The bride and groom perform the traditional dance to their favorite song, which turns out to be

something other than what is played, and all the traditions of the day soon have their turn.

Meanwhile, some interpersonal activity is occurring. MacKenzie Goddard, the groom's ursine uncle, can't deny his love for Tulip Brenner, the bride's mother (irrepressibly played by Carol Burnett, who here does a slightly muffled version of her "Eunice" character, high-pitched Southern whine and all.) He appeals to her to meet him at the greenhouse. "Please!" she responds indignantly, "I have to mix..." He finally makes her declare her love for him ("I want to hear it come out of your mouth... right now that's the most important opening in your body...") and they agree to meet secretly in Tallahassee, in "a small hotel across from the Dairy Queen." But at last she can't do it, can't fall prey to "mah ee-vil thoughts."

The wedding gifts are impressive, including a Mercedes Benz ("What am I going to do with the other one?" asks the groom) and a nude portrait of the bride given by the socialist grand-aunt of the groom.

Soon a storm is brewing and everyone must retreat to the basement, led to the tune of "Heavenly Sunlight" by a Baptist priest who had given up all the evils of life, including drinking, smoking, and dancing. With no one upstairs, the inept security team manages to subdue an uninvited guest — a man whom they suspect is a thief, but turns out to be the groom's uncle. "Please, we're experts in this matter," confidently beams a guard when informed she may have made a mistake.

The storm dies down and the party continues. The bride stands at the top of the stairs and throws the bouquet down to the crowd of bridesmaids, none of whom wishes to receive it. It is tossed about like a hot potato until one of the visiting camera women catches it.

Complications start to arise. The groom's grandmother has died, leaving it for someone to tell the family, and the

bride's sister Buffy (Mia Farrow) reveals that she is four months pregnant with the groom's child. Two family meetings are called. The bride's father cross-examines the groom, who protests that he wasn't the only one to sleep with Buffy. "Were there others?" her father asks Buffy, "How many?" Buffy starts counting on her fingers and has to refer to someone else's hands to continue the count.

Soon the party is dying down — a small group of secondary guests has gathered around the greenhouse getting high while the bride and groom change in preparation for their departure.

These are only the barest roots of *A Wedding*, for no selection of sketches can give the total feel of the picture. The reason for this lies in the directorial style of Robert Altman. A few excerpts cannot recreate the whole atmosphere, since the entire picture is simply a number of coexisting plot lines producing this atmosphere.

In *A Wedding*, as in *M*A*S*H* and *Nashville*, Altman's cinematic style (certainly a revolution in film style) calls for the total elimination of hierarchy in plot: there is no foreground and background, no primary plot and sub-plots, but simply a series of ideas existing together to create an effect, a "feel", an atmosphere, with only the most tangential connection between these ideas. Rather than provide us with character depth, Altman gives us the feel of some aspect of our culture — he sacrifices three dimensions to set two dimensions in color.

This desire on Altman's part to show us a spectrum rather than a detailed wavelength explains his use of a bewildering number of characters (is it only 48?) Since the atmosphere of a culture is the sum of the people who live it, Altman creates that atmosphere by gathering a large number of people and allowing them to interact in a broadly defined situation. The multiple plot lines in *A Wedding* are simply reflections of the interactions of a

large number of different people.

Unfortunately, Altman's style, while creating a very real atmosphere, cannot truly excite us. *A Wedding* is genuinely funny, as it is meant to be, but it is only pleasantly funny. It is not like, say, a Woody Allen picture, which is almost electric with comedy, but is rather like a TV sitcom, which is innocuously funny, harmlessly funny. Of course, TV shows do not have the affecting atmosphere of an Altman film, which is the primary distinction, but otherwise there is little real difference.

Watching an Altman picture, such as *A Wedding*, is like watching a river; one is content to sit and watch it flow by. Events such as a gay dragging the sick groom into the shower with him or an interracial love affair pass by as unaffectionately as does a leaf on the water. The viewer smiles without having to think, and is quietly led on to the next situation. Unlike *M*A*S*H*, *A Wedding* is not an uproarious picture, it is simply funny. It is not distinctly memorable, it is just pleasant.

A Wedding is not a poor picture by any means, for the laughs are consistent and recurring, and the impression of atmosphere is very real (we can sympathize with the bridesmaid as night falls on the wedding day: "When it's over, it's really kind of sad.") The film is simply satisfying, which is not a bad thing to say about it, after all.

A Wedding opens at the Sack Cheri, Boston on Wednesday, Sept. 25.

The Tech's movie rating scale:

● excellent
 ● very good
 ● good
 ● fair
 ● poor
 ● the absolute pits

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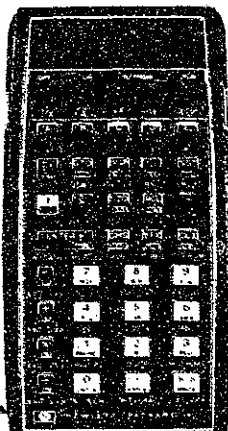
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MIT Hillel Foundation wishes everyone a happy and healthy New Year

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Traditional — Mezzanine Lounge
Student Center

Conservative — Sala de Puerto Rico
Student Center

Times: Sun. Oct. 1 — 6:00 p.m.
 Mon. Oct. 2 — 8:30 a.m.
 Tues. Oct. 3 — 8:30 a.m.

Reform — M.I.T. Chapel

Times: Sun. Oct. 1 — 6:30 p.m.
 Mon. Oct. 2 — 9:00 a.m.

JEWISH HIGH HOLIDAY SERVICES

YOM KIPPUR

Traditional — Mezzanine Lounge

Conservative — Sala de Puerto Rico

Times: Tues. Oct. 10 — 5:30 p.m.
 Wed. Oct. 11 — 8:30 a.m.

Mincha and Neila — 4:30 p.m.

Reform — M.I.T. Chapel

Times: Tues. Oct. 10 — 6:00 p.m.
 Wed. Oct. 11 — 9:00 a.m.

Now is the time to do something about getting a grant for

Graduate Study Domestic

Hertz Scholarship — awards for study in the applied physical sciences.

For information contact the Graduate School Office, Rm. 3-136.

Deadline: November 1, 1978

National Science Foundation Fellowships — awards in mathematics, physical, medical, biological, engineering, and social sciences. For information contact the Graduate School Office, Rm. 3-136.

Deadline: November 30, 1978

Abroad

Luce Scholarships — awards for internships and job placements in Asian countries. For information contact Dr. Eugene Skolnikoff, E38, 6th floor.

Deadline: October 11, 1978

Marshall Scholarships — awards for study at British universities. For information contact the Graduate School Office, Rm. 3-136.

Deadline: October 22, 1978

Rhodes Scholarships — awards for study at Oxford University, England. For information contact Prof. Lester Thurow, E52-252D.

Deadline: October 30, 1978

DAAD Scholarships — awards for study and/or research in Germany. For information contact the Graduate School Office, Rm. 3-136

Deadline: November 1, 1978

Churchill Scholarships — awards in science, engineering, and mathematics at Churchill College, Cambridge University. For information contact the Graduate School Office, Room 3-136.

Deadline: November 10, 1978

arts cont.

The Popovich Brothers no Pleasure

By Joel West

The grouping of *The Popovich Brothers of South Chicago* with *Always for Pleasure* is not a surprising one. The two color documentaries, each an hour long, each partially sponsored by the National Endowment for the Arts, dealt with folk music as a pivotal aspect in the lives of a segment of American society. With the former movie, it is Serbian-American life as influenced by the Popovich Brothers, who for 50 years brought their tamburitza orchestra to Serbian communities across the country. In the latter case, the subject is New Orleans, Dixie jazz, and the celebrations that pervade the life of its residents.

In *Always for Pleasure*, producer/director Les Blank chooses to convey a simple message in his portrayal of an extremely complex subculture. Beginning with his shots of street signs bearing the names

"Joy" and "Felicity," Blank's film continually exudes the exuberance of his subject. His opening subject, the jazz funeral, shows a brass band playing dirges at the funeral of a member of the Zulu Social Aid and Pleasure Club. After solemnly escorting the coffin to the gravesite, the band and mourners strut back to the lively tempo of the band, a scene which is repeated, in different contexts throughout the film.

Although Blank does use on-camera interviews, including one explaining how to cook and eat crawfish, he primarily allows the music and dancing of his subjects to speak for itself. From the funeral to St. Patrick's Day to the culmination of it all — the Mardi Gras — Blank shows the people of a city that is, as one describes it, "the last city in America you can feel, well... free to live." The last half of the film details preparation of an "Indian tribe" for the

Mardi Gras, one of 20 or 30 such black working-class groups in New Orleans that attempt each year to outdo each other by the splendor of their costumes.

In short, Blank has used the documentary medium effectively, showing the people as they are, with occasional subtitles to identify the speaker or make the lyrics intelligible. The photography is excellent, and the overall impression of the film is a strong, coherent statement. Unless you strongly dislike jazz or reggae music, this film alone is well worth the price.

Unfortunately, where Blank succeeds, Jill Godmilow fails with *Popovich Brothers*. Like an Ingmar Bergman film, one is left to pick things by context. This an unfortunate attitude for a documentary: the clarity suffers from this incoherent approach; we are unable to understand the very subject Godmilow is seeking to chronicle, the Popovich

brothers and their family.

It's not that Godmilow lacks a message: the conflict between maintaining Serbian culture and remaining in American society is presented in the final third of the film. Rather, the message suffers in the execution; the cinematography, under admittedly difficult conditions, nonetheless makes *The Popovich Brothers* seem like a home movie compared to *Always for Pleasure*. One can only admire it for what it might have been, just as one can appreciate the singing of the 60ish Popovich brothers only for what they must have sounded like 25 or 50 years ago.

The films will be shown this Friday, Saturday and Sunday, at 7:30 and 9:30 at Carpenter Center, Harvard. Tickets are \$2 and available at the door; series tickets (\$6) and a schedule for the remaining five Center Screen productions are available in 20B-120.

AROUND MIT

Symposium: The Bakke Decision, presented by LSC, featuring Dr. Nathan Glazer and Mr. James Tisdale; Wed., Sept. 27, 8pm in 10-250, admission free

The Mezz: Coffeehouse performers in a relaxed atmosphere. Refreshments available, free admission. From 9pm 'til midnight in the Mezzanine Lounge.

Guest Artist Series: Susan Davenny Wyner, soprano, and Yehudi Wyner, piano. Program will include works by Handel, Mozart, Strauss, Berlioz and Carter. Sat., Sept. 30, 8pm, Kresge, admission free.

Metamorphosis: Totems, Masks and Objects The new works of four San Francisco artists will be on display at the Hayden Gallery Sept. 30-Nov. 3, with a public preview on Sept. 29, 8-10pm.

AT THE MOVIES

The Popovich Brothers of South Chicago and **Always for Pleasure**, two documentaries that will be shown at Center Screen this weekend at 7:30 & 9:30. Tickets are \$2 and available at the door. Center Screen is located at the Carpenter Center, Harvard.

High Plains Drifter The MidNite Movie, Sat., Sept. 30, second floor of the Student Center.

This weekend's LSC lineup:

American Graffiti (Fri.) 7 & 10pm, Kresge.

Ninotchka, the LSC Classic Film, Fri., 7:30, in 10-250.

Dr. Zhivago (Sat.) 6 & 10pm, 26-100.

A Touch of Class (Sun.) 6:30 & 9pm, 26-100.

IN TOWN

Dizzy Gillespie and the Phil Woods Quartet Fri., Sept. 29, 7:30pm at the Berklee Performance Center. Tickets are \$6.50 & \$7.50.

happenings

Billy Joel at Boston Garden, Sat., Sept. 30, 8pm; tickets \$10.50, \$9.50 and \$8.50.

Harvard-Radcliffe Orchestra Berlin Return Concert. James Yannatos conducts Verdi's *La Forza Del Destino* and Copland's *Appalachian Spring*. Sat., Sept. 30 at the Sanders Theatre, Harvard. Tickets are \$2 for students, \$2.50 general admission and \$3 for reserved seats. For information call 495-2663.

Kinetic Light Sculptures, an exhibit of slowly changing colored lights in plexiglass forms, is on display at the Peabody Gallery of the Museum of Science. Gallery hours are: Mon.-Thurs., 2-5pm; Fri., 2 to 10pm; Sat., 10am to 5pm; and Sun., 11am to 5pm.

THE MIT CHINA STUDY GROUP PRESENTS

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PLACE: STUDENT CENTER, MIT

ADMISSION: FREE

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PERFORMANCE OF DAZZLING NATIVE DANCES, FOLK SONGS ETC. BY A 14-MEMBER CHINESE STUDENTS' GOODWILL MISSION FROM TAIWAN, R.O.C.

TIME: 8:00 - 10:00 PM

PLACE: KRESGE AUDITORIUM, MIT

ADMISSION: \$2.00 TICKETS AVAILABLE AT THE DOOR OR AT THE EXHIBITIONS

sports

Fitchburg spoils football club's debut

(Continued from page 1)

Falcons were forced to try a field goal on a fourth-and-goal play. The kick was very wide to the left and MIT took over the ball on the 20.

This time MIT gained just two yards and had to punt the ball again. Fitchburg returned the punt to the 35.

Five plays later, the Falcons had their second touchdown on an 11-yard reverse. The extra point kick was no good and the half ended with Fitchburg leading 13-6.

MIT's chances brightened again at the beginning of the second half. On the first play from scrimmage, Fitchburg fumbled and MIT recovered on the Falcon 24. The Beavers penetrated to the six but the drive was squelched when Wrobel was sacked twice,

the second time on fourth down.

The Beavers were given a second chance, however, when Fitchburg fumbled the ball back on the eight yard line. This time the Beavers cashed in with the touchdown coming on a fourth down quarterback sneak by Wrobel. The run attempt for the extra point failed but the Beavers were just one point down.

Unfortunately for the Beavers, Fitchburg quickly spread their lead with a 66-yard drive. The touchdown came on an awesome 42-yard sweep on the right side. Fitchburg's run attempt failed and MIT remained within reach of a touchdown and an extra point.

The offense failed to move the ball, though. Wrobel was never able to set up in a passing pocket and was sacked several times.

Fitchburg scored an insurance

touchdown in the fourth quarter. This time, the Falcons successfully ran a two-point conversion to give them the final 27-12 margin.

MIT did present two final scoring threats. Turnovers stopped each and Fitchburg ran out the clock.

The MIT defense did an outstanding job considering the

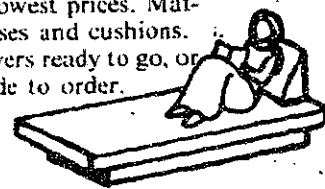
number of scoring threats it had to stop. Mike Ries '79 led the defense with numerous saving tackles.

A crowd of about 800 watched the game. The outnumbered MIT fans were very spirited in their cheers although they did not once yell, "Gimme an M, gimme an A, Gimme an S...."

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GRADUATE STUDENT COUNCIL SEATS PRESENTLY OPEN FOR THE 1978 ACADEMIC YEAR

COURSE:	VI: Electrical Engineering	1 Seat
	VII: Biology	1 Seat
	IX: Psychology	1 Seat
	XII: Earth & Planetary Science	1 Seat
	XV: Sloan Mgmt. School	1 Seat
	XVII: Political Science	1 Seat
	XX: Nutrition & Food Sc.	1 Seat
	XIV: Linguistics & Philosophy	1 Seat
	XV: Interdisciplinary Science Program	1 Seat

GSC STANDING COMMITTEES
Academic/Projects & Policy Committee
Activities Committee
Housing & Community Affairs Committee

The above Committees have many openings if you would care to apply. You are not required to be a Council Representative to serve on these Committees.

Please drop in or call at the graduate student council (GSC) office for a form. GSC, Walker Bldg. 50-110 or 142 Memorial Drive, Extension 3-2195. You are invited to attend our next GSC council meeting on October 19th Walker bldg, 50, second floor (next to Pritchett Lounge, North West Corner) at 6:00 pm. All graduate students are welcome.

Graduate Student Council "Open Hearings" For Seats On Presidential & Faculty Institute & Corporation Committees

Call the Graduate Student Council Office (3-2195) or drop in at the Walker Bldg. 50-110 (Charles River Side) for Information and Appointments.

Interviews on September 27, Wednesday, Room 4-159 & 4-161 Starting at 5:00 p.m. for the following committees:

Faculty Committees

Committee on Educational Policy (CEP)
Committee on the Library System
Committee on Student Environment
Committee on Discipline

Presidential Committees

Commencement Committee
Foreign Scholarship Committee
Equal Opportunities Committee (EOC)
Committee on the use of Humans as Experimental Subjects
Committee on Safety
PreLaw Advisory Council
Community Service Fund Board
Activities Development Board (ADB)
Ad Hoc Committee on International Institutional Commitments

Other

Intramural Council

Please watch for flyer announcing the above around the Institute



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